



J M SYNGE'S PETRARCH

THE FIRST THREE

Three Songs for Voice



and Piano

by

David Ward

Sonnets from *Laura in Death*

(The first three of J M Synge's *Translations from Petrarch*)

1

Laura being dead, Petrarch finds trouble in all the things of the earth

Life is flying from me, not stopping an hour, and death is making great strides following my track. The days about me, and the days passed over me, are bringing me desolation, and the days to come will be the same surely.

All things that I am bearing in mind, and all things that I am in dread of, are keeping me in troubles, in this way one time, in that way another time, so that if I wasn't taking pity on my own self it's long ago I'd have given up my life.

If my dark heart has any sweet thing it is turned away from me, and then farther off I see the great winds where I must be sailing. I see my good luck far away in the harbour, but my steersman is tired out, and the masts and the ropes on them are broken, and the beautiful lights where I would be always looking are quenched.

2

He asks his heart to raise itself up to God

What is it you're thinking, lonesome heart? For what is it you're turning back ever and always to times that are gone away from you? For what is it you're throwing sticks on the fire where it is your own self that is burning?

The little looks and sweet words you've taken one by one and written down among your songs, are gone up into the heavens, and it's late, you know well, to go seeking them on the face of the earth.

Let you not be giving new life every day to your own destruction, and following a fool's thoughts for ever. Let you seek heaven when there is nothing left pleasing on the earth, and it a poor thing if a great beauty, the like of her, would be destroying your peace, and she living or dead.

3

He wishes he might die and follow Laura

In the years of her age the most beautiful and the most flowery – the time Love has his mastery – Laura, who was my life, has gone away leaving the earth stripped and desolate. She has gone up into the heavens, living and beautiful and naked, and from that place she is keeping her lordship and her reign upon me, and I crying out: Ohone, when will I see that day breaking that will be my first day with herself in paradise?

My thoughts are going after her, and it is that way my soul would follow her, lightly, and airily, and happily, and I would be rid of all my great troubles. But what is delaying me is the proper thing to lose me utterly, to make me a greater weight on my own self.

Oh, what a sweet death I might have died this day three years to-day!

J M SYNGE'S PETRARCH: THE FIRST THREE

Sonnets from *Laura in Death*

1

Laura being dead, Petrarch finds trouble in all the things of the earth

David Ward

Rather slow $\text{♩} = 52$

Voice

Piano

p

Life is fly-ing

5

from me, — not stop-ping an hour, and death — is mak-ing great

Red. *

8

strides fol - low - ing my track. —

Red. *

mf

11

The days — a - bout

Red. *

mf

14

me, and the days passed o - ver me,

Red. * Red. * Red. * Red. *

This system contains measures 14, 15, and 16. The vocal line features a melody with three triplet markings. The piano accompaniment includes sixteenth-note runs in the bass line, with a 'Red.' (ritardando) marking and an asterisk in each measure. The key signature has one sharp (F#).

17

are bring - ing me des - o - la - tion, and the days to

p

Red. *

This system contains measures 17, 18, and 19. The vocal line continues with triplet markings and a dynamic marking of *p* (piano). The piano accompaniment features a sixteenth-note run in measure 17, followed by chords and rests. A 'Red.' marking and asterisk are present in measure 18. The key signature changes to two flats (Bb).

20

come will be the same sure - ly, sure - ly,

p

Red. *

This system contains measures 20, 21, 22, and 23. The vocal line includes a dynamic marking of *p* and a change to 4/4 time in measure 23. The piano accompaniment has triplet markings and a 'Red.' marking with an asterisk in measure 21. The key signature remains two flats.

24

sure - ly, sure - ly, sure - ly, sure - ly.

This system contains measures 24, 25, 26, and 27. The vocal line repeats the phrase 'sure - ly, sure - ly, sure - ly, sure - ly.' The piano accompaniment consists of a steady eighth-note accompaniment in the bass line. The key signature remains two flats.

28

3
All things that I am bear-ing in mind, and

This system contains measures 28, 29, and 30. The vocal line features a melodic line with three triplet markings. The piano accompaniment includes a bass line with a triplet in measure 29 and a treble line with a triplet in measure 30.

31

all things that I am in dread of, are

Red. * *Red.* *

This system contains measures 31 and 32. The vocal line has a triplet in measure 31. The piano accompaniment features a treble line with a triplet in measure 31 and a bass line with a triplet in measure 32. Pedal points are marked with 'Red.' and asterisks.

33

keep - ing me in troub - les, in this way one

mf

mf

Red. 6 *

This system contains measures 33 and 34. The vocal line has two triplet markings. The piano accompaniment includes a treble line with a triplet in measure 33 and a bass line with a triplet in measure 34. A dynamic marking of *mf* is present. Pedal points are marked with 'Red.' and a '6'.

36

time, in that way an - oth - er time,

Red. * *Red.* * *Red.* * *Red.* *

This system contains measures 36, 37, 38, and 39. The vocal line has triplet markings in measures 36 and 37. The piano accompaniment features a treble line with a triplet in measure 36 and a bass line with a sextuplet in measure 36. Pedal points are marked with 'Red.' and asterisks.

39

so that if I _____ was-n't tak-ing pit - y on my own self it's

mf

mf

Red. *

42

long a - go _____ I'd _____ have giv - en up _____ my life. _____

f

f

45

If my _____ dark heart

p

p

49

has _____ an - y sweet thing it is turned a - way _____ from me,

52

and then far-ther off I see the great

mf

Red. 6 * Red. 6 *

55

winds where I must be sail - - -

f

Red. 6 * Red. 6 * Red. 6 *

58

- - - ing. I see my good luck far a-

mf

Red. 6 * Red. 6 * Red. 6 *

62

way in the har - bour,

ff

Red. 6 * Red. 6 * Red. 6 *

65

but _____ my steers-man is tired out, _____

69

and the masts and the ropes _____ on them are brok - en,

72

and the beau - ti - ful lights where I would be

Red. * Red. * Red. *

75

al - ways look-ing, look-ing are quenched, _____ are quenched.

Red. *

2

He asks his heart to raise itself up to God

Very slow ♩. = 42 *p*

Voice: What is it you're think-ing, lone - some heart?

Piano: *p*

5

Voice: For what is it you're turn-ing back ev-er and al-ways to times that are

8

Voice: gone a - way _____ from you? For what is it you're throw - ing sticks on the

11

Voice: fire _____ where it is your own self that is burn - ing?

Piano: *f* *mf* *p*

15

p

The lit-tle looks and sweet words you've tak-en one by one and writ-ten down a-mong your

18

songs, are gone up in - to the heav - ens, and it's late,

22

you know well, to go seek-ing them on the face _____ of the earth.

Red.

26

Let you not be giv-ing new life ev-e-ry day ___ to your own de-

Red.

30

struc-tion, and fol-low-ing a fool's thoughts for ev-er. Let you seek heav-en

Red. * *Red.*

34

when there is no-thing left pleas-ing on the earth, and it a poor thing, a

ff *p*

ff *p*

* *ff* *p*

37

poor thing if a great beau-ty, the like of her,

p

Red. *

41

would be de-stroy-ing your peace, and she liv-ing or dead.

Red. *

*He wishes he might die and follow Laura***Very agitated** ♩ = 120

Voice

Piano

3

f

In the years _____

5

of her age the most _____

7

beau - ti - ful and the most _____

9

flow - er - y - the time

11

Love has his mas - ter - y -

14

Lau - ra, who was my

16

life,

18

has gone a - way

20

leav - ing the earth stripped

Musical score for measures 20-21. The vocal line features a melodic phrase starting with a dotted quarter note, followed by eighth notes, and a half note. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

22

and des - o - late.

Musical score for measures 22-23. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note texture, with some chords in the right hand.

24

She has gone up

Musical score for measures 24-25. The vocal line has a long note for 'up'. The piano accompaniment features a more complex harmonic structure with chords in the right hand.

26

in - to the heav - ens, liv - ing and beau -

Held back ♩ = 80

p *ff* *p*

Musical score for measures 26-29. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line. Dynamics include *p*, *ff*, and *p*. The tempo is marked 'Held back ♩ = 80'. The score includes time signature changes from 5/4 to 4/4.

29 **In tempo** ♩ = 120

ti-ful and nak-ed,

32 *mf*

and from that place she is

34

keep-ing her lord-ship

36 *p cresc.*

and her reign up-on me, and

39

I cry - ing out:

42

o - - - -

44

Half $\text{♩} = 60$

hone, when will I

46

see that day

48

break - ing that will be — my first —

50

day — with her - self — in

52

par - a -

53

dise? —

55 **Tempo 1** ♩ = 120

Musical score for measures 55-57. The piece is in 2/4 time. Measure 55 starts with a treble clef and a key signature of two sharps (F# and C#). The piano part begins with a fortissimo (*ff*) dynamic. In measure 56, the time signature changes to 4/4 and the dynamic becomes forte (*f*). The melody in the treble clef features eighth and sixteenth notes with accents. The piano accompaniment consists of a steady eighth-note pattern in the bass clef.

58

Musical score for measures 58-59. Measure 58 is a whole rest in the vocal line. Measure 59 begins with the vocal line starting on the word "My" with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with eighth notes, including a triplet in the final measure. The piece concludes with a double bar line and repeat dots.

60 **Half** ♩ = 60
mp

Musical score for measures 60-61. The tempo is marked "Half" with a quarter note equal to 60 (♩ = 60). The time signature is 12/8. The vocal line starts with the lyrics "thoughts are going after" across two measures. The piano part is marked mezzo-piano (*mp*) and features a continuous eighth-note accompaniment. The melody in the treble clef is mostly sustained notes with some movement.

62

Musical score for measures 62-63. The vocal line continues with the lyrics "her, and it is". The piano accompaniment remains consistent with the eighth-note pattern. The piece ends with a double bar line and repeat dots.

64

that way my soul would

66

dim.

fol - low her, fol - low her,

68

*p**pp*

fol - low, fol - low, fol - low, light - ly,

70

and air - i - ly, and hap -

72

pi - ly, and I would be rid of

The score for measures 72-73 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "pi - ly, and I would be rid of". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a treble staff with rests.

74

all my great

The score for measures 74-75 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "all my great". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a treble staff with rests. A fermata is placed over the final note of the vocal line.

Tempo 1 ♩ = 120

76

troub - les.

The score for measures 76-77 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "troub - les.". The piano accompaniment is marked *ff* and consists of a complex rhythmic pattern in the left hand and a treble staff with chords and melodic lines.

78

The score for measures 78-79 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains rests. The piano accompaniment consists of a complex rhythmic pattern in the left hand and a treble staff with chords and melodic lines.

80 *f*

But what is de - lay -

82

- ing me is the prop - er thing to

84 *ff* *f*

lose me ut - ter - ly, to make me a

86 *ff*

great - er weight on my own self.

88

Half $\text{♩} = 60$

Oh,

ff

mf

90

p

what a sweet death

p

92

I might have died this

94

day three

96

years to - day!

98

100 **Tempo 1** ♩ = 120

ff

103

ff